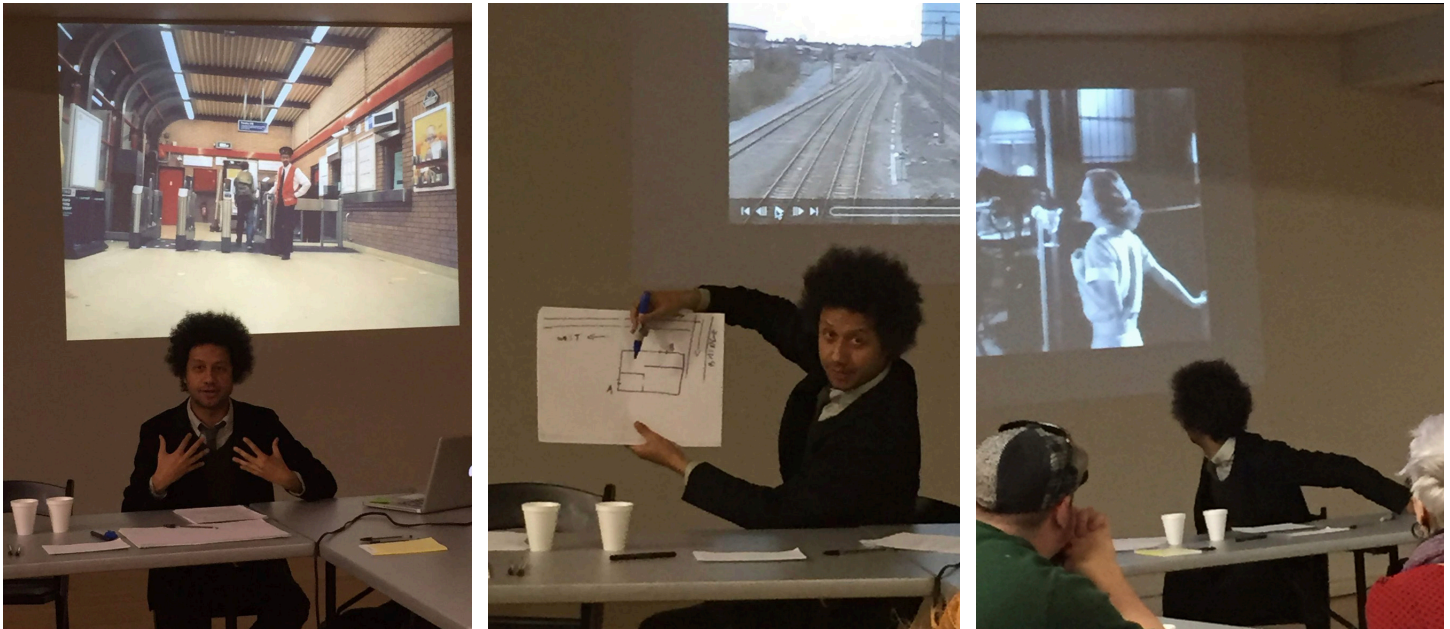


Out of Site Chicago Blog

On Occasion 2015 Collaboration: Robin Deacon & Sara Zalek



Out of Site organized a monthly public performance think tank at Chicago Cultural Center from November 2014 – May 2015 entitled On Occasion. The premise was to invite one performance theoretician/practitioner to collaborate with a local performance practitioner. One person gave a lecture and the second person created a workshop inspired by the lecture. On January 25, 2015 Robin Deacon and Sara Zalek collaborated.

After Robin Deacon's lecture and Sara Zalek's workshop for On Occasion I have been thinking about how we form our transnational identities. Deacon presented a lecture written in chapters that presented a series of journey's that all ended at the disjuncture of being lost. Being lost is something I can personally associate with being born in America of Scottish parents – going back to Scotland at the age of two long enough to acquire the Scottish accent and then growing up on Dartmoor, England – a rural part of England. Since the age of five I have been a foreigner in every place I have lived. In Robin's lecture yesterday this disjuncture of identity of being in one place but never quite understanding it or feeling comfortable became a running theme. In the lecture I was also interested in a repeated phrase: "The past is a place where I'm spending a lot more of my time." Deacon Sat Jan 24, 2015 On Occasion lecture.

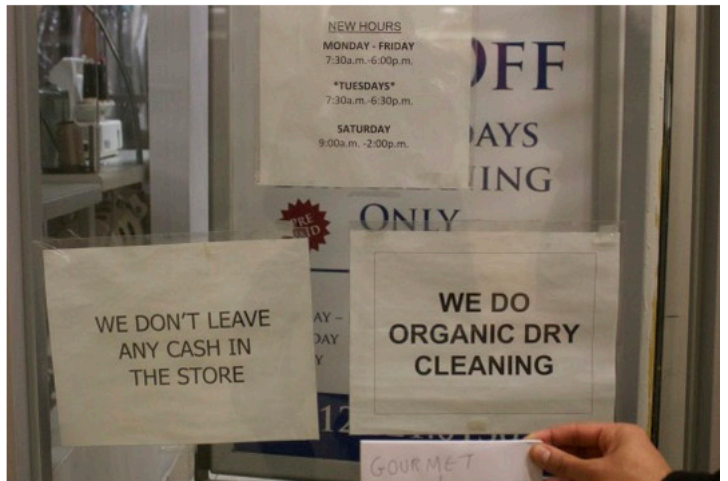
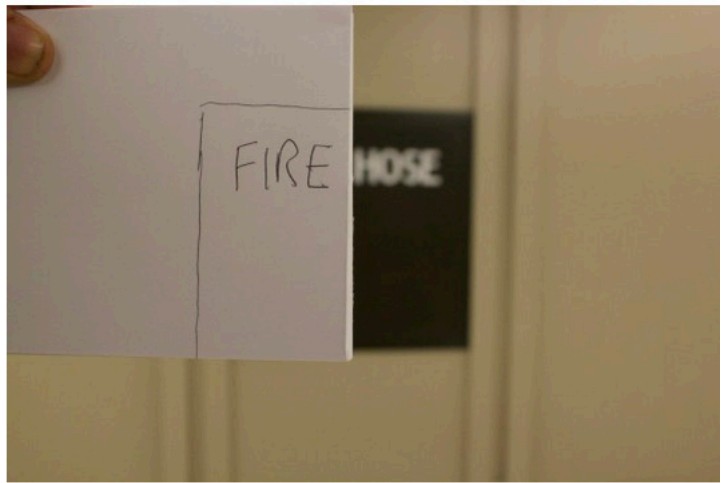
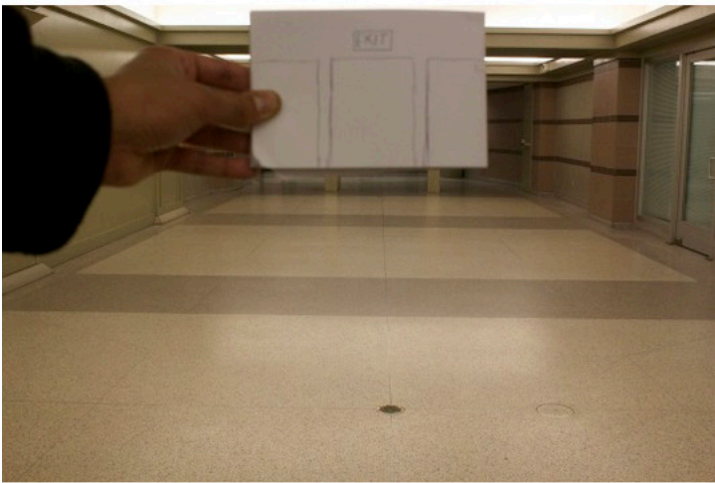
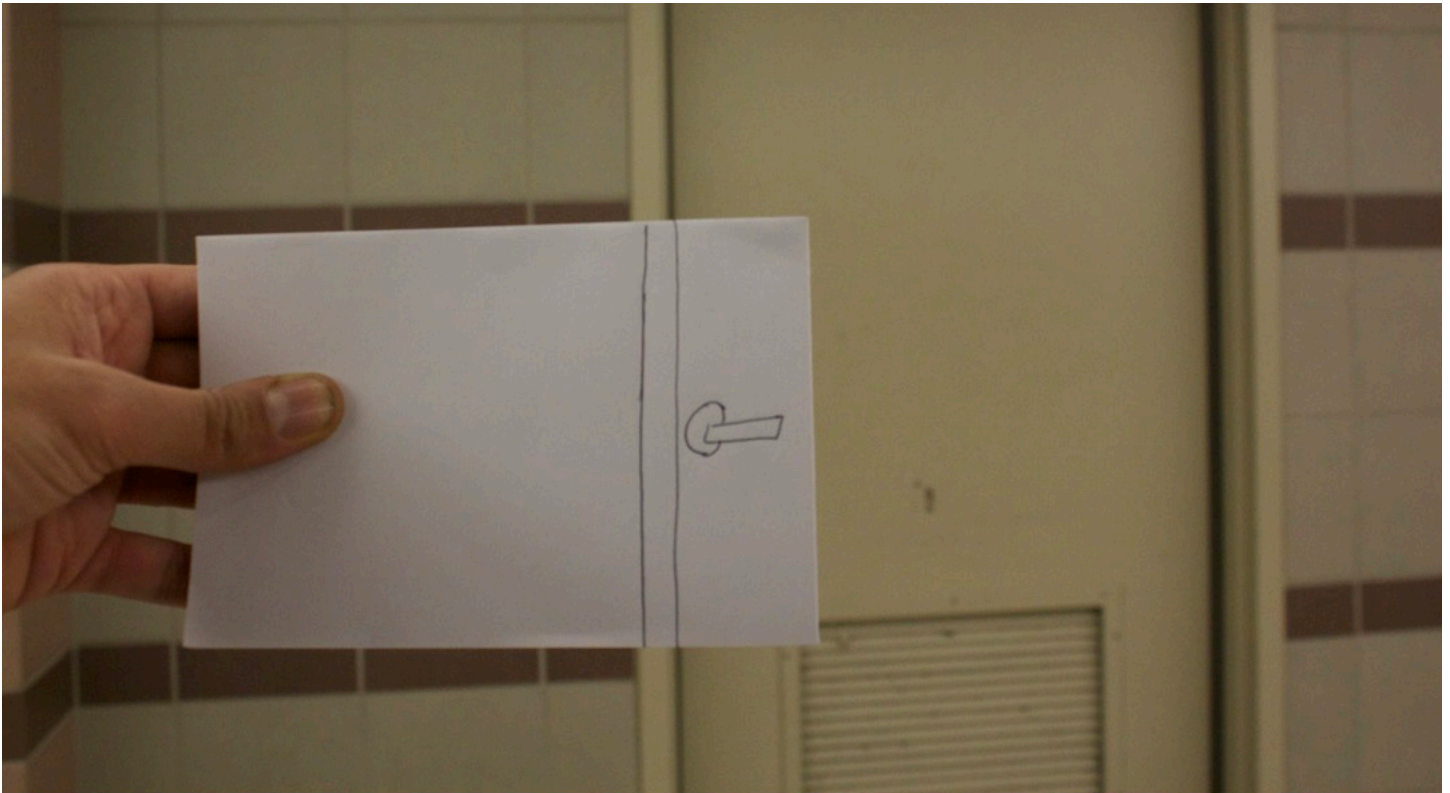
His discussion of public transport in Chicago and how it is built to punish people. Giving examples of letting people know when the next train is due seems to be a strain for Chicago CTA. How does the city perform for us? Thinking about our transport system as a public performance. Looking at the past – our history of cities in England and America, he reminisced about how the seats on English trains had a head rest that arched out of the top of the seat. I can still feel the sensation of the headrest today with its peculiar prickly velvet texture. The concept that it was built for our comfort. Then we compare that to our CTA system and I'm desperately trying to find elements of comfort. The International Situationists talk about creating a New Babylon in every city and how we need to create joy, pleasure and creativity and I am asking myself where is the fun and pleasure for people on Chicago CTA?



In the workshop Sara sent us off on different journey. One group went to the pedway, one group went on the brown line and other group was sent to the Metra. In sharing our experiences the Metra group made a comparison of the subway to the metra and how the times of the trains are always available. They discussed the comfort and cleanliness of the metra station in comparison to the ragged interiors of our EL Stations. Even after the recent renovation of Damen L Station I'm considering what im-

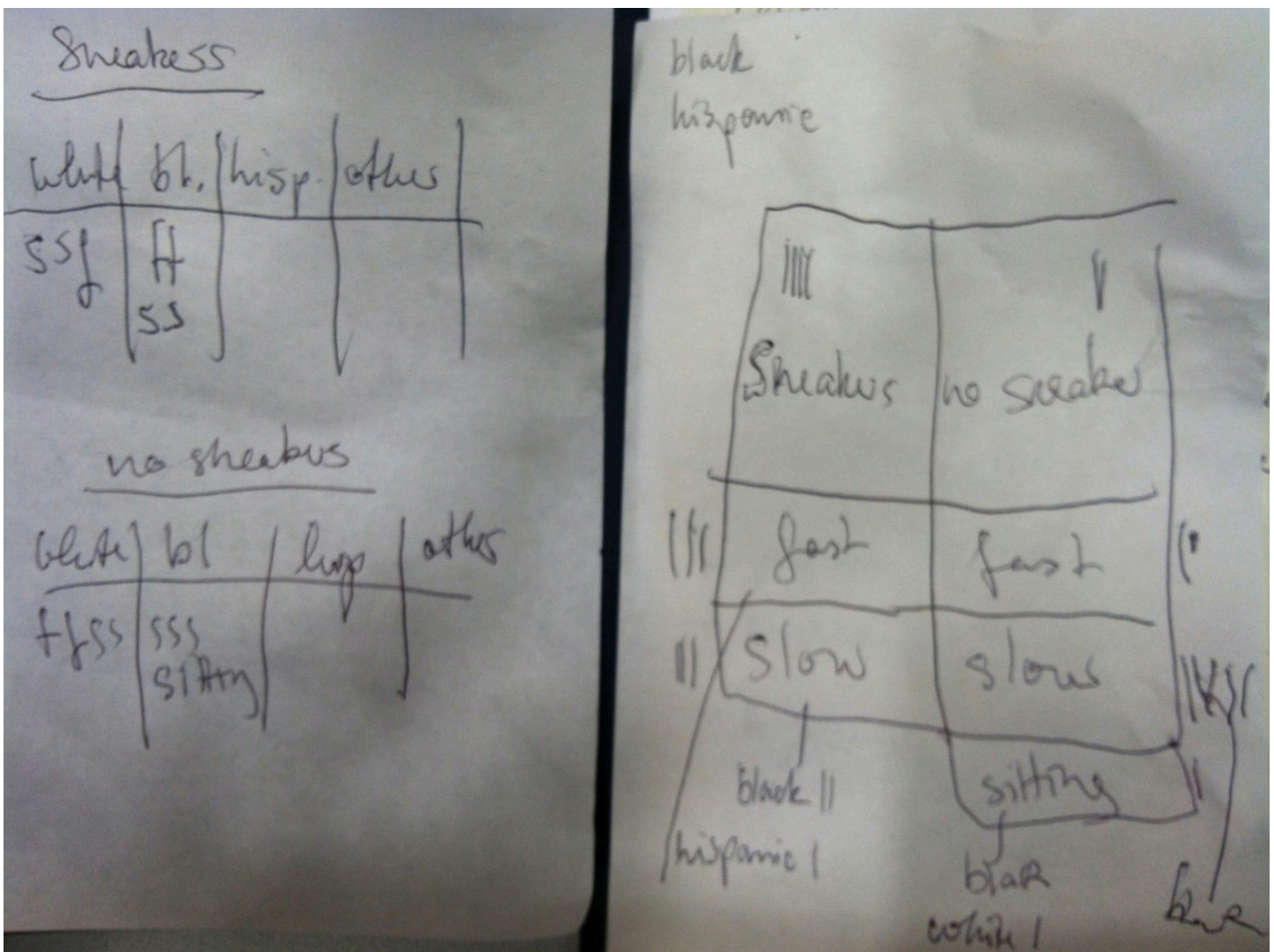


provement was really made? I observed that they replaced most of the metal fencing but you can see parts that weren't completed due to the design. They replaced the wood on the platform but thinking about accesibility or ways to aesthetically improve station stop was an opportunity missed. How is this performance evaluated and how are the public involved in this conversation? Even experts in-



volved in the conversation? I sit on the local Arts Committee and at no point have we been consulted after funding a rotational art project at the Damen L Station for the past two years managed by Johalla Gallery. Even Johalla were not consulted on how to make this station more artful, pleasurable or comfortable! Integrating ease into the process of even how ideas are exchanged, the flow of creative thinking and how we form and shape our city for the comfortability of its citizens seems a paradox when observing the 'L'. The idea of looking at the past, looking at our history to think how we can think about performance of trains, movement accesibility are all important questions to be asking.

Corbusier created the idea of making cities that were machines and functioned as good circulatory systems. This was innovative for the time a hundred years ago but is still something to consider as population sizes have quadrupled. How do we think about comfortability and how cities can provide pleasure so people can enjoy living are fundamental questions. Robin Deacon's lecture often take small and seemingly simple details yet they speak poetically to the larger issues. Sara Zalek's workshop took aspects of looking and individuals went on their own journeys in groups to think about new ways of looking.



For more images from the workshop and event please visit the On Occasion Blog:
<https://onoccasion.tumblr.com/>

On Occasion 2015 Collaboration: Melissa Potter and HiTypo



Above is a photo from Melissa Potter's lecture 'On Gender' for On Occasion – A Public Performance Think Tank at Chicago Cultural Center organized by Out of Site Chicago. Saturday February 21, 2015 12noon to 3.30pm

Below are some of my reflections on Melissa Potter's Lecture

"We are at a totally new cultural moment with gender. It fires me up like probably nothing else does. In terms of what is being discussed in public it is probably one of the major debates today." by Melissa Potter

I invited Melissa to talk about her Gender Assignment project and explore ideas of how gender is a daily public performance. The lecture and workshop revealed many questions both personally and politically. I knew for instance what my results would be on the BEM test but I was perhaps less aware of what Melissa was advocating for in terms of the gender assignment project. But for me the fascinating thing about the test is that it reveals the masculinity, femininity and androgyny that exists in us all. We are all amalgams of all these characteristics and to me that is the most important revelation and once we all come to terms with the diversity of gender definitions as human beings the impact of this on-going social study could be profound.



In the slide above is an example of over fifty gender pronouns being used today.

Some wonderful highlights for me were the shared discovery that when we are in Europe we feel more feminine and when we are in the States we feel more masculine. I think this is worth further research as to why this is the case. When Melissa asked the room ‘How many of you have considered changing sex?’ Only two people said no out of eight. And when discussing gender pronouns there are now fifty definitions used across the world as opposed to the two being used just a year ago. This is progress!

Her lecture mapped out a past of gender bending and she shared her own research of exploring people being born female and then appropriating masculine roles in society in different cultures. In our one room of people in the workshop it was fascinating the diversity of experiences and relationship to gender that existed. One person was a twin, another from China, me from Scotland, another was from a rural farming community in America and our relationship to our socialized gender experiences growing up were all completely different.

How do we think of gender in a country where the one child, one family has been enforced? Where if a family had a girl they were drowned because boys are more successful and can bring in more wealth especially in impoverished communities. How do we think about gender in relationship to class and especially when we are thinking about communities who are struggling to survive, where food is a scarce resource? We can’t just think about gender in western terms and it can become highly problematic when we start to evaluate eastern relationships to gender through a western lens. How do we start to reframe the conversation and build a broader understanding?

In a recent trip to New York I acquired Judy Chicago's detailed research of women throughout the past dating from ancient times to modern. So I've been thinking about my own relationship to this culturally as Scottish. Celtic society was considered a matriarchal society in ancient times and all the women in my family have been very strong figures. If I think about my grandmothers, both were the breadwinners for their respective families. However my knowledge of my own family history sadly ends there on the matriarchal line. Just in my own lifetime Scotland suffered a lot of brutal policy making from the British government that impacted on the quality of life in Scotland. However, this oppression dates back to the 16th Century when England banned the native language, Gaelic from being spoken. I wonder to what extent this oppression has manifested itself in my own family history and how the gender relations were effected through the battles of the centuries?

The lecture has raised lots of questions for me in terms of 'Gender Neutrality' and if this is something that we should be fighting for and why? Why can't we embrace and have a culture that embraces the multiplicity of what it means to be human in all our various forms as opposed to negating or erasing specific gender identities in order to be accepted? It is a fundamental problem that women are objectified in society but does this mean we have to erase ourselves to be seen as equal? A colleague said to me recently "sometimes I need to do a personal privilege check in with myself". Shouldn't we be living in a society where we demand men do a 'privilege check in'. It's been fascinating for me to see women around me have appropriated masculine identities to become powerful leaders in the world. I am proud to be a woman in the world and in fact love it, but there are times when I get frustrated especially when the gender pay gap is so real for many of us. Right now in my own household I earn in a year what my partner earns in a month. These disparities are endemic and that is when we start to talk about class in relation to gender and the enforced impoverishment of female households.

This comes down to policy making and again something that Melissa brought up on Saturday and I spoke of at Columbia College on Tuesday: affirmative action. From the Government to companies to institutions we need to be taking affirmative action, not just token gestures of adding one black person or one woman to the board of executives but lets make policies were we are 50/50 on gender and diversity in all our institutions. Then we might start to see effective and caring decision making for the work force that creates a more stabilized economy. And when you obliterate poverty, you minimize crime and the impact on society could be huge!



In the workshop by HiTypo everybody had a unique approach to all the tasks set for the day. We were asked to choose three high number words from our BEM test and three low numbered words and free-associate with those words. Then we were asked to choose two of those words and write a paragraph. I love doing these workshops because they are so generative and inspire me to come home and write much more. The fascinating thing for me was when Melissa spoke of how she feels masculine in America and Feminine in Serbia. I found this so fascinating and really related to it.

Some days are so special – one just has to go home and read more and think more. This happened today after a wonderful lecture by Melissa Potter. Big thanks for bringing all your wisdom.

Portrait photo by Sabina Ott

To see more photos check out the [onoccasion blog](#)





PRESENTED BY
Out of Site Chicago
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A Lecture by Joanna Matuszak

Performance Art in Public Spaces

03/21/15

12 to 3pm
 Chicago Cultural Center
 First Floor Garland Room

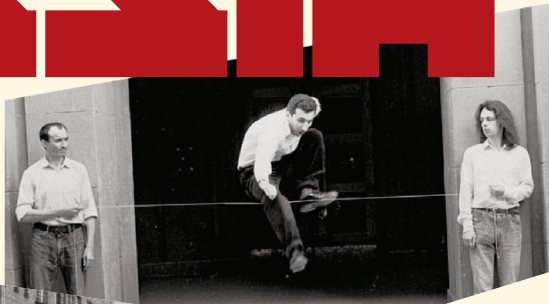
SOVIET + POST-SOVIET RUSSIA

On Occasion

A Monthly Think Tank on
 Public Performance in Chicago



The Nest Group (Gennadii Donskoi, Mikhail Roshal, Victor Skersis), *Art to the Masses*, Summer 1978. Performance. At the crossroads of Dmitrii Ulyanov and Vavilov Streets, Moscow. Photographer Valentin Serov. Courtesy of Victor Skersis.



Aleksandr Brener, *The Snows of Kilimanjaro*, June 15, 1994. In front of Vakhtangov Theater, Arbat Street, Moscow. Photographer Igor Stomakhin. Courtesy Igor Stomakhin.

On Occasion 2015 Collaboration: Joanna Matuszak & Adam Rose

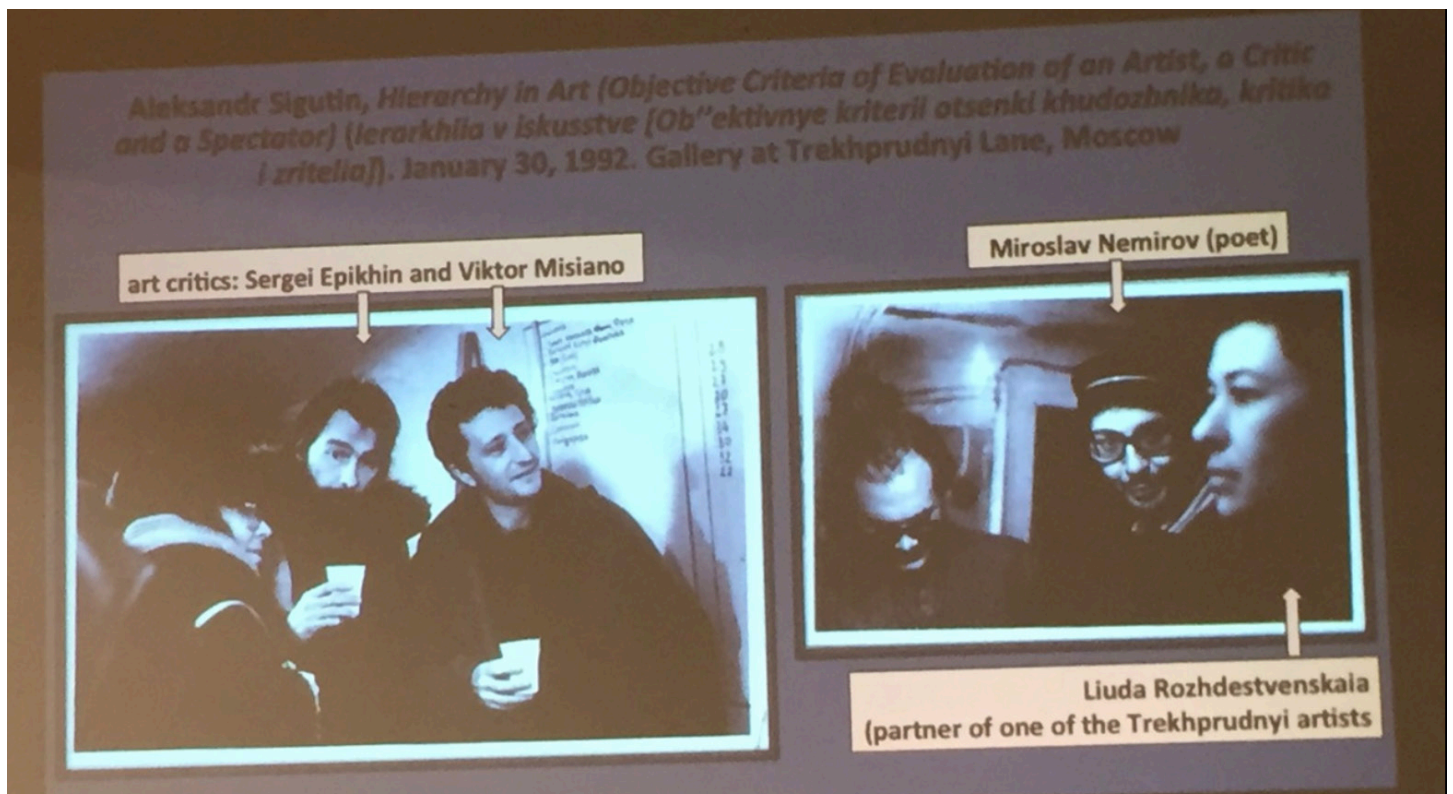
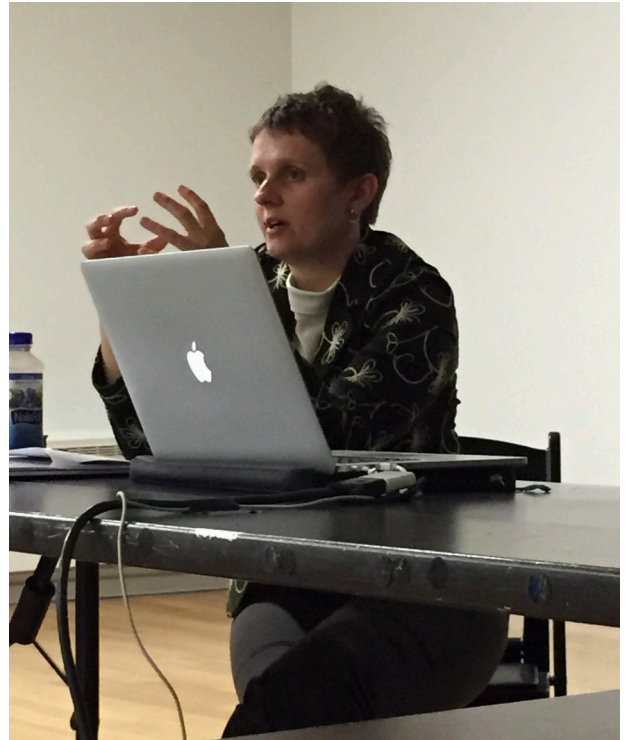


Joanna Matuszak's Lecture on March 21, 2015

We in the west always have our presumptions about the Soviet Union and Post-Soviet living. When I first invited Joanna to speak I was thinking about the shape of On Occasion being this space where we could learn and think about different genres of public performance from multiple cultural perspectives. My plan was that On Occasion would present a diversity of cultural perspectives and performance genres. Our first debate came at the stage of writing the press release and different interpretations of Soviet, Post-Soviet and the term Russia. Having been born into the Cold War and being highly aware of Gorbachev's election and the changes that followed – I wasn't so aware of the new terminology or shall we say the academically correct terminology when referencing what we call now the Russian Federation. Also since the invitation of Joanna to speak was sent the tension between the USA and the now president, Putin has risen and I am personally fearful that we are digressing back into a cold war climate. And in creating a space for greater cultural understanding maybe a good place to start for both sides as maybe there are no sides and just lots of creative people trying to make art and be free in their own lives. Sometimes when we start to see our similarities we can have greater respect and that is an aspect that Adam Rose drew attention to in the workshop.

Matuszak's lecture started with a brief history of the USSR working from the October Revolution in 1917 and the collapse of Russia to the different artistic climates under the various Soviet Communist leaders. Starting with *The Nest* performance in 1974, this piece was very participatory – the public was invited to sit in a nest and created this moment of closeness. There were no instructions and it seemed apparent in all the pieces between 1970's and 1992 were group collaborations. There was one group that travelled around the train system visiting 42 stations. They documented each station – how many guards were on duty, the conversations they had with the guards and there was a leaflet sent out to friends stating where they could meet at specific locations during this performance.

Matuszak showed a transcript from one of the conversations that documented a dialogue with a train station guard about taking photographs. The guard said they weren't allowed and they said but tourists are allowed and his response was but they are not from here, 'But we are at home why can't we take photos' and the response was 'You are not allowed'. That one transcript reveals a lot in terms of how the people were policed and how critical government control over the population and let's not forget these forms of censorship happen here in America too. It comes down to fear and governmental fear of artist's as they are the people in society who they cannot control but what happens when you do let people become free and let artists express themselves freely? You create a more educated society, that is less prone to violence because educated people are more articulate and will use words rather use violence. When people are oppressed they are angry and we can see that revealed in the work of the artists who from the nineties up until now seem very angry, in Post-Soviet Performance Art.



There is a sharp contrast between the work prior to 1992 that was made in collective groups and the audience was friends or people who were part of the group compared to the 1990's to date that spans a range of individuals, mostly male creating action-based works. Artists like Alexandr Brenner and Pavlenski who in 2013 nailed his scrotum to the Red Square in a piece entitled 'Fixation'. This piece was performed a year after Putin's re-election. Putin had been in power from 2000 to 2008 after Yeltsin's resignation on December 31, 1999. Putin served his term and as prime minister in the years following 2008 and worked with his friend to change the rules so he could stand for re-election in 2012. Is this performance making a statement about Putin's 'fixation' with 'Power'? The artist has been hospitalized in a psychiatric ward since and in Pavlenski's most recent performance decided to chop off his ear. These simple, yet powerful one gesture acts are emblematic of a person who is desperate, who is so restricted he mirrors the oppression in society. One of the questions at the end was is there any difference between a person running naked onto a football field and these gestures by Pavlenski? And a discussion grew out of this about how these actions are spectacles played out in the western media as they are invisible in the country of origin. Another example would be Pussy Riot who are again working as a collective growing out of the Soviet Union tradition yet their audience is the a western public – presented through the western media. I would say much like Pavlenski's work these performance are staged as a political gesture. And there is a long tradition of public performance being used as a method of raising political awareness. If we think about Emily Davison, the Suffragette who threw herself in front of King George V's horse on June 4, 1913 at the Derby Race sustaining injuries that killed her four days later or the women who chained themselves to the fences outside the Houses of Parliament in 1918 to demand the freedom to vote. Or to 1969 when women in the UK and America burned their bras outside Miss World competitions sparking the feminist movement of the 1970's. These often simple gestures come out of this need to campaign and draw attention to political oppression.



In the workshop led by Adam Rose we were invited to think of a gesture, one action and then choose if we

wanted to do a collective gesture or an individual. All the performance artists decided to do solo gestures and the people who don't usually perform decided to do a collective gesture. The collective group became a group of ten people and they decided to walk in two lines through the Cultural Center. They walked blending in normally before they started jumping, this simple gesture made people stop and look. After climbing the stairs they waved to each other and then they came down the stairs dusting the banisters as they came down. Me and Brianna headed into Randolph Square I went up to people who were sat on their own and shook their hands and said 'Welcome', I came up to the entrance of the Cultural Center and there was a group entering just at that moment and I stood at the doorway and welcomed everyone who came into the building. We then walked in the other way and switched roles. Brianna sat down opposite an older white man and took off her headscarf and massaged her hair – this action lasted about 10 minutes and was very powerful. He of course tried not to look but he was being performed to in this intimate one to one space. We then left the space to meet up with the collective group. Sara and Ji went outside the Cultural Center – they were both wearing puffy jackets one was blue and one was yellow. Sara had decided to fall and Ji had decided to write on people's bodies as his gesture. Having decided to do individual gestures they decided to collaborate. Everytime Sara fell, Ji wrote a Chinese character on her hand – the character meant positive. Sara had first decided she was going to fall 50 times, then after 50 Ji persuaded her to do 75 and then after she reached 75 he encouraged her to do 100. After one hundred she stopped. In our conversation after our public actions we had an enlightening conversation about audience in relation to all the gestures. Brianna and I produced the only pieces that directly engaged the public and this took risk on our parts to be brave to enter into the public's meta-space. The collective group didn't interact with the public or notice them and Sara and Ji's performance became these two simple gestures performed with a fourth wall that remained in tact. The fourth wall becomes a safety net in a way when performing in public and sometimes it is the scariest thing to cross in the invisible divide between you and a stranger.



The question I posed in the first paragraph thinking about our similarities and what is interesting to me is the abstraction of these single performative gestures by Brenner or Pavlenski are similar to action painting in American Abstractionism. Adam introduced the idea of the abstract gesture and what happens as this gesture becomes repeated, as in the case of Sara and Ji's? It becomes all the more abstract, like a 'Beckettian' moment. In discussing it with Sara after the gesture of falling was a direct response to the Matuszak's lecture. And in turn this abstract gesture although is live repetition, becomes a reflection of death in the living. Let me elaborate – living under an oppressive regime becomes a living death, a death of the living and when artists are oppressed then society becomes stuck in mental decay. And perhaps this is when artists take desperate measures and I would argue Pavlenski nailing his scrotum or cutting off his ear is an example of desperation in living under an oppressive regime.

For more images from the workshop and lecture please visit the On Occasion Blog

Tags: #adamrose, #joannamatuszak, #onoccasion, #performanceworkshops, #publicperformance, #thinktank



Carron Little on Erin Evans Delaney, 2019



Image by Erin Evans Delaney
(OoS performance 2019)

An exciting performance that had crowds in awe one day and perplexed the next was a performance by Erin Evans Delaney. I first saw her perform as an undergraduate at SAIC where she was one of a group of research artist scholars investigating how to create a biodegradable plastic bags. In Wicker Park one of our missions as a neighborhood is to think about sustainability and the environment.

In creating this year's line up of artists I was thinking about ecologies of care and how interactive public performance can contribute to expanding the discourse around issues of care. What do we consume? How do we consume and what commodities are essential to our everyday lives? How can we eradicate plastic for instance? The artist, Hanh Pham who we commissioned in 2011 to create an OoS performance called Pretty Dirty is a committed eco-activist and has an instagram page where she discusses her environment saving methods. Her constant posts and reminders through social media have inspired me to do a better job in my own life about eradicating plastic which is so hard when shopping at a supermarket. The quest to be plastic free is much easier when I shop at the local farmer's market. The plight of the plastic island that some say is the size of Texas and other's say is the

size of North America is detrimental in so many ways for our environment and the food we eat.

In Erin's proposal she writes that her performance: 'references the contemporary ecological phenomenon of the Plastiglomerate, a naturally formed ball of sticky clay that collects tidal detritus on beaches. In recent history, these glomerates have been found to include plastic, integrating this human-made material into an organic ecological process of rock decomposition and decay. My interest is to create an organic assemblage on the body, portraying the inevitability of the plastic/body relationship, but instead, using a bioplastic that is environmentally safe. Using the biodegradable plastic as representative of the sticky organic clay body, I will point to our contemporary and problematic relationship to plastic while presenting a future fusion of the plastic body that is not harmful to our ecosystem.'

We are at a critical point in terms of addressing environmental concerns, in fact some people believe it is too late believing that 2050 will be the end of planet earth as we know it but this cannot be an excuse to sit back and do nothing. We have to live with hope and be proactive about creating a caring society. We continually need to thrive and strive for a better world and we all at OoS hope that the work we do in the local community is raising these questions that we need to collectively address. Thinking about ecologies of care for the environment will be a key question that we will be talking about this year with the performances for Out of Site, 2019 at Wicker Park Fest.

By Carron Little

Tags: #erinevansdelaney, #outofsite, #publicperformance

Carron Little on Gemann & Gehrig, 2019



Topology of Space, 07.16.19
(OoS Performance 2019)
by Carron Little

I recently wrote a line in a poem that read “The distance of horizons” thinking about perception and our lived experience. When we are able to stand on top of a high mountain and see the valleys and villages below, it gives us different perspective on the world in that moment. It gives us a sense of scale in a relation to the earth, in a literal sense, but in the act of climbing the mountain it connects us to the infinite. It connects us to nature and how we are part of a larger world and this in itself holds possibility.

When I first moved to Chicago in the late nineties I remember walking around the loop and feeling dizzy by the scale of the skyscrapers. I made a plan to come the next day with my camera and take photos to overcome the dizziness. It worked and that year my friends came to celebrate my first birthday in Chicago on the 99th Floor of the John Hancock building. The most unique view is from the Women’s bathroom that is like a shot from the film, Blade Runner.

The Swiss Artists, Patric Gehrig and Saskya Germann have devised a performance for this year’s Out of Site festival that explores the topology of space, and how this is linked to the boundaries and borders of our neighbor-

hoods. The artists state; “Where we see mountains, Chicagoers see a skyline. At home, Alp borders Alp.

In Chicago, district borders district. But neighborhood bonds are just as important in a big city as anywhere else.” It is a stark reminder how perception is linked to movement, to the ebb and flow of a city at work. When we travel beyond the borders of our neighborhoods it heightens perception and gives us a wider understanding of community.

In adapting an ancient Swiss tradition of singing blessings into the city, the artists are sending their wishes into the city, connecting border with border, connecting neighborhoods crossing beyond divisions. In their words; “The urban prayer call will strengthen neighborly bonds and protect the residents from all “big city dangers”. The idea of sending the public’s blessings into the city as a form of protection, a sacred act, is one created in this neighborhood for this one moment in time, yet we hope it reaches beyond the neighborhood limits.

In the words of Hal Foster, he talks about auratic traces and I’ve been recently writing about this in relation to performance and how public performance specifically has the capacity to transform urban space when it breaks down the fourth wall, by engaging the public directly. Public performance creates memories in space that over time have the power to transform the ‘no go zones’ into spaces that offer wonder, joy and awe through profound dialogue. Yet, it is not about putting up a ‘nice’ performance in public, a ‘nice’ dance piece, a ‘nice’ theater piece, it is in the methodology of the approach and how the public are engaged in dialogue about the work that is key to leaving an auratic trace where profound exchange occurs between the artist and the public in an equally mutual exchange.

Tags: #patricgehrig, #publicperformance, #saskyagermann



Carron Little on Wannapa Pimtong-Eubanks, 2019



Drawn from Memories 07.25.19
(OoS Performance 2019)
by Carron Little

Wannapa P-Eubank's is returning to perform for Out of Site for a second year running and her performance has been inspired by a drawing by her daughter. Wannapa's performances come from personal memories and last year the interactive performance was inspired by a protest she attended in 1996 in Thailand where over 600 student demonstrators were killed by the government police. The litter of shoes on the ground the day after the protests is a haunting memory. For OoS18 she invited the public to dance with her on the canvas. They were invited to choose a pair of shoes and cover the sole in red paint. The concept of the performance was put yourself in my shoes and in our conversation last night we were talking and sharing stories about the ongoing prejudices one faces when you don't look or talk like a 'normal' person. This idea of questioning normative behavior and what is the concept of normal is an important part of the work we do. And I am excited after listening to all the performances we are creating for you this year how we will take you to different worlds through each artist's imagination.

The idea of 'placing yourself in my shoes' is about the fundamental task of everyone to listen. If we are to eradicate abuse and violence in our daily lives we all have to start from a place of listening and tolerance. Yes we are going to make mistakes but when we listen we can have a deeper understanding of both perspectives. In re-activating the memory of the protest in Thailand the work became a ritualistic holding memory of the hundreds of people who lost their lives. The piece was so moving and captivated the public for two hours.

Wannapa's daughter lives with learning disabilities and she created a drawing of a tree with red birds. This deeply personal performance entitled 'The Wishing Tree' is a conversation between mother and daughter held in the place of the imagination. Where verbal communication is limited communication expands into other realms, the imagination, intuitive etc. This performance is an extension of the personal forms of communication between mother and daughter to the wider community.

The act of drawing on personal experiences to imbue dance and movement with emotive and imaginative form is part of the butoh tradition and one that Wannapa is highly skilled in. Her performances move people, the public is captivated in her trance, her comedy, and her sense of play. As a curator, I've wanted to work with Wannapa for a long time having seen her previous performances. When I reached out to her to perform for Out of Site the proposal that she sent didn't capture the talent of her work and ideas. So I arranged a meeting with her to discuss what was important to her as an artist. And she shared the idea for 'put yourself in my shoes'. That is the piece, but I had to take the time to sit down and listen. As curators if we are to diversify our programming and step outside the limitations of privileged artist production we have to be willing to go the extra mile so we make space for diverse voices.

Stage Set credit to Janet Schmid for The Wishing Tree, 2019.

Artist Writing on June 24, 2020



Image: Screen to Face by ieke Trinks, May 26, 2020

Aftermath interviews with ieke Trinks, Wannapa P-Eubanks, Martine Viale and Amy Sinclair. Listen to the artists speak in their own words about the live stream performance in pandemic times and the impact of working on this performance series collectively. (published June 24, 2020)

We curated this performance with Experimental Sound Studio on May 26, 2020.

We embarked on this project at the beginning of the lockdown in most of our respective countries. How did working on this project impact you emotionally/physically in the moment?

Martine Viale: For me it was a real emotional relief to be in contact with others as I felt truly supported. At first, I wasn't sure if I was able to create a collaborative action in front of a computer screen, but it was surprisingly smooth. Each meeting with Michal was closer and closer and I appreciated a lot that we were just able to get in the work right away without interferences. It was like I was getting to know her inside the performance space, which was really alive and always triggered my curiosity.

Ieke Trinks: It was really nice to get in conversation with other artists again, which happened during our weekly zoom meetings. In the first place I was a bit hesitant to participate, as I'm not a big fan of online performance art, because of its fixedness to the screen, but also the missing bodies in the space that are responding. I was worried that doing online performance would make me feel lonely, like I have felt before when I did Skype performances. At the end of the performance there was no one to talk with. During our event we talked afterwards through zoom. This was very important to me, to just have a moment of togetherness

Amy Sinclair: It helped me so much to have a platform to perform. I have been struggling with fears of the virus, and contracting it. What would it mean to experience it, and what impact would it have on my life. It was also a time that I was not seeking exhibition opportunities. It was something to look forward to and build towards in a productive way.

Now that you have created a live stream performance how do you perceive the possibilities, and or, problematics of this platform for performance art?

Wannapa P-Eubanks: With some conflict I encounter in life that prevents me from traveling the world to share my art practice, after this project, I could see the sky is the limit. This possibility has given me hope. I could see potentially I could reach out, and expand more audience via the virtual world while the actual performance happens in the actual venue with live audience. I sure hope it will be more platform that will be designed to target more toward audience who is interested in performance art, interdisciplinary, experimental dance/movement. In the meantime, it could also still include/tag audience who is interested in art as well.

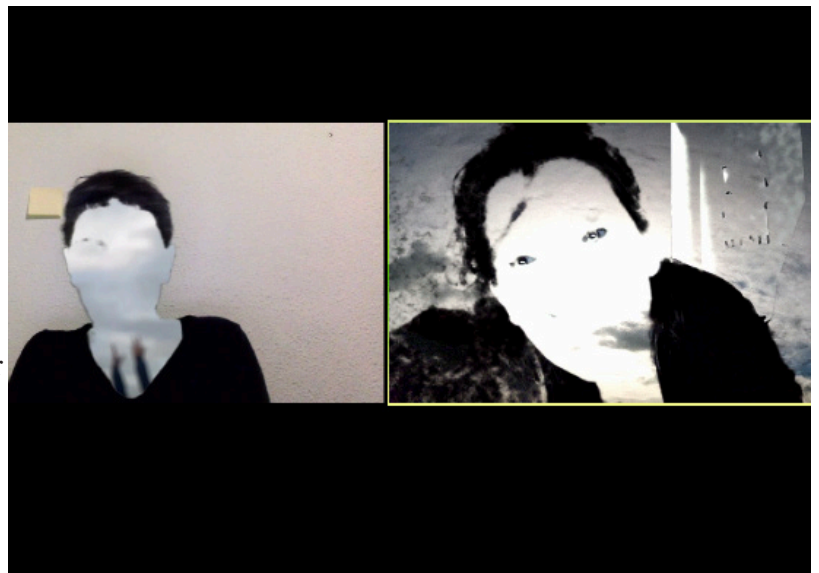
ieke Trinks: I'm still fearing this live stream option, because I fear that we are losing humanity and being together in a room. When I attend a performance I love to look at the audience, it really adds to the performance experience. Also the being together after a performance I find important. A group zoom is nice, but for me it is still a poor form of togetherness and communication. I'm worried about my body and soul. I'm worried that I slowly forget to be with others and to be a social being. The positive side of this is to be able to work with artists all over the world without having to fly. I can be internationally connected, while being local. Also, there are artists who cannot travel and for who live streaming can make their work more visible. But in the end performance really has to be experienced live in a physical space with an audience or participants physically present.

Martine Viale: It's a double-edged sword for me. On the one hand live streaming allows other ways of approaching performance art by creating different layers of readings. On the other hand I persist in defending the direct aspect that makes performance art a lived experience, both for the artist and the audience. That being said, the worldwide lock down situation in which we found ourselves at this particular moment justified, for me, the use of web platforms to remain creative. I believe that the use of these platforms can absolutely be beneficial if they are used for what they are (another tool) and not to replace live performance.

Image Credit: Michal Samama & Martine Viale,
May 26 2020

When we consider the act of re-imagining how has participating in this project reshaped your own thinking towards what is possible with your practice?

Martine Viale: For me, re-imagining should include the creation of common spaces allowing for collective discussions to take place. I think that it is quite important to rethink together on different ways of continuing making work as well as to reflect on the various forms of dissemination of performance art in these uncertain and challenging times. This project as well as the group that is being formed within it fulfills exactly this current



need. It leads me, among other things, to reconsider my approach to collaborative work and, more broadly, I am thinking about communication and the many forms it takes today. How do we find a balance between all these means at our disposition and the right action or the essence of what we want to share.
Thank you Carron for initiating this space, this is very special!

ieke Trinks: In the meantime in the Netherlands we can attend art events again with max 30 persons. I go more out again and start to pick up my social life. I had 2 occasions that I had to hurry home for a zoom meeting, while I was finally socializing with people again. It felt a bit against my feeling to rush home as I felt that this human to human contact is so important to me that I prefer it to give that more priority than a virtual meeting with friends and work. I think a lot about the importance of with who I am in contact with, whether I should focus more on the people that are here in close proximity than those that are far away.

Wannapa P-Eubanks: I learn that my mind is my own enemy. Through this pandemic when we all have to be inside, and follow social distancing. Fear blocks everything as I have experienced it. This project has brought me out of the box literally outside the world again, and get back to create. I'm hopeful. I realize everything is possible. I KNOW HOW TO LIVE-STREAM !!!

Amy Sinclair: This new platform of live-streaming makes a few different ways of exhibiting work both a challenge and a creative restraint. I am now thinking about how we are able to reach more people through this technology that we might not ordinarily reach. It changes the way we can interact with the audience. It also changes the way that it is viewed – in two dimensions instead of three-dimensions. Maybe it will center the audience more.

Tags: #amysinclair, #ieketrinks, #martineviale, #wannapapeubanks

Collective Writing Score, July 27, 2020

Collectively written scores to be performed individually or by groups.

June 27, 2020, using zoom

Written/Composed by Martine Viale (France), Allen Conkle (San Francisco, US), Wannapa P-Eubanks (Chicago, US), Jérémy Pauly (Belgium) & ieke Trinks (Netherlands)

After working on solo & collaborative performances screened on May 26 the curated artists decided to collaborate on writing scores that they would perform live in public space in their respective countries. The artists invite you to perform these scores below:

Score # 26

Write “ Goodbye” in each of our Native language on a piece of paper, show to camera.

Score #11

Memorize out loud the following instructions.

Walk Blue. Stop Yellow.

Run Red. Stop Orange.

Skip Pink. Stop Purple.

Lie down Orange. Sit up colorless

Dream in rainbows.

Talk in multi layers, or in double rainbows

Be colorblind.

Score # 13

Triskadekaphobia

Walk 13 steps backwards.

Join tree number 13 for a walk.

Find 13 items and put them in a pile. If you like make 13 piles

Score #3b

Follow a line on the ground with your fingers.

Put your hands in your pockets and wave to the world and passersby.

Say ‘ Hi’ randomly when you wave to the world and passerby.

Score #4

Close your eyes.

Try to walk in a straight line.

Close your eyes and spin around.

Close your eyes.

Try to walk in a straight line again.

Open your eyes and retrace the line placed in the opposition of yours

Consider what out of line really means.

Erase the line.

Score #21

The camera of your smartphone is your partner (whom you love and care for)

Turn the camera to film flowers and continue walking.

Turn the camera to any bug or insect you find, and

Continue walking...

Score #10

1. Bring a bag of sand with you.

2. Share the sand with passersby, and leave some in the bag.

3. Sit in the middle of the sidewalk or on a lawn. Imagine filling your mouth with Sand

4. Trace the outline of your feet with chalk and leave this place.

Score #12

Press your body on a surface.

Press as long as you can.

When you are finished, look at the sky above you.

Written by Martine Viale, ieke Trinks, Jeremy Pauly and Wannapa Pimtong Eubanks

Tags: #collectivework, #performancescores, #publicperformance

Jeremy Pauly on Collaboration, 2020



Aftermath Reflection on Out of Site Performance May 26, 2020

Written and documented part from Jeremy Pauly for Collaborative work between Allen Conkle, Jerome Pauly, Jeremy Pauly.

A description of the inspiration for the performance.

Our collaborative experience concentrated its focus on the ideas of illusion in space, space illusions. The possibility of deformation an interpretation through the lens of a Camera. All three of us; Allen Conkle, Jerome Pauly and myself, have a different training towards dynamics of performance, cinema and theatre. Allen and I have been collaborating for some years now and the last few years have been more difficult because we're not living on the same continent. The intimate, intense discussions set to create collaborations are losing the importance of the central place they have to me.

The surprising arrival of out of site in confinement became for us the perfect platform to discuss the issues of physical and visual distances in performance collaborations.

This is also why we asked Jerome to join us, he is a Bachelor student in a Brussels Cinema School. This combination gave a nice mixture related to personal perception of image, to so different trainings each of us has received. Another interesting aspect of this group is the generational differences.

We had time, image, and technique and we tried to saturate these exact mediums during our performances, by overlapping rhythms, cinema shoot technics, old technologies and dirty sounds, as in a piece of Free Jazz. Technical and sensorial saturations. VISCERAL AND MATERIAL OPPOSITIONS

We divided our performances in three scores of circa 5 movements each, we all shared, repeat, contribute to the

others scores by Creating relationships between color; form, foam, light, materiality, viscosity, intention and attentions. I can talk for Allen or Jerome but I think the performer was the less important part of this performance, it was much more about material performances, of images, time and sound. The other structure we gave our 15 performances movements scores is rhythm based on free Jazz, and we decided to structure the composition, with an early loud peak, and a stretched painful ending. The time frame was 2 * 30 Minutes.



We began working on these performances at the beginning of the lockdown in March. What was the emotional and physical impact of this?

It had a very big impact for me living in the remote art space by myself, I had to cancel shows residences, etc.. it seemed at first like a perfect moment to work on pieces that need time in silence. Then the silence suddenly transforms itself into fear, fear of loneliness, maybe something like the damnation of Sisyphus.

The possibility, the opportunity to get out of my comfort zone to work with other people in this very strange situation was perfect kick in the bottom. Our projects on side, jumping into technology that many of us where unfamiliar with. Different praxis, different approaches, so that in a few moments all is again balancing in doubts and questioning, till at some point we arrive at a form of understanding of the past learning: because of interaction, of thoughts, movements and energies. This is why I do art, why I choose this vocabulary to learn, to use and to engage in.



What actions or body preparation do you make prior to a performance?

It always depends what kind of performance. I build a structure of codes, symbols and families that can interact with. They can influence each other but the essence is it's not necessary the same between works and thereby the preparation has to be different too. For example; physical or psychical Isolation, exhaustion, reparation and preparation. For this performance I went to have Osteopathie to realign my body, having a circus training of technics and gymnastics also influenced the performance, for the more physical preparation this performance requested.

How do you perceive the element of surprise within your work?

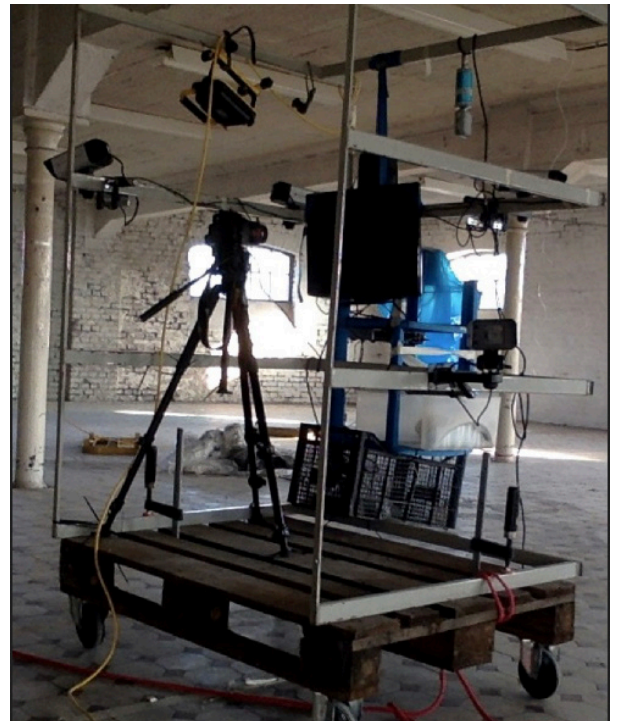
In my work they have always the same outcome value. Without those volatile aspects Performance Art would lose a fundamental Characteristic of its Liberty; It's relationship to existentialism and the principle: L existence avant l essence. Le Petit Robert is a French dictionary, Robert its main writer for many years said something that is beautifully adequate to performance; "The mistakes off today

are the rules off tomorrow".

What were the traces of this performance that you hope were held for the viewers?

I didn't look at this performance as a Video performance so the traces, the video recording and this document, are to me the documentation. I don't see the traces, residues as less important as to the performance itself, but hold the exact same importance with functional variations of course, but mostly equal. (Additional Note by C Little: The trace within the performance was enacted by the use of surveillance cameras that traced the actions of the bodies in space to determine what we the viewers observed on screen. The dynamic of the sensors tracing the body actions in space and in time become one of the core rhythms within the work. Turning the viewing of the body actions into a musical composition referencing Jeremy's earlier reference to Free Jazz.)

We had the chance to prepare the performance in our Art space here at the NEUTRAL STATE Art and Sciences Association in Belgium. A few nights a week some people came over, to respect of the coronavirus precautions, and we let them go through the space to experience the different stations of the 05262020 Performance. After that I served a drink and ask people sat down in the couches makes them comfortable. I then put on the projector and throw them into our crazy groups world (May 26 Performances). The reactions are extremely interesting because they see everything, but the live action and a kind of disorientation takes places after a few of our video performances are screened. It is intense, powerful, some have to stop, some go till the end but all go back in the installation afterwards, almost automatically, and a lot find a spot to sit down, I believe something erases the fear of the audience to project themselves into the action that happened. To conclude the representation of emerged works (RESIDUES; TRACES), the video documentation, light and very importantly sound can certainly not recreate the live experience, but it can create



something that live performance maybe not always can.

When you consider the act of re-imagining how has participating in this project reshaped your own thinking towards what is possible?

First of all, it has taken the fear away for me, that was deeply installed in me. A group of people working on the same things always bring this potential of wonderful failures and unexpected shifts. You don't have to know each other you just need to know they are there, and together something is always possible.

It has opened up a lot of close roads on projects I tried to set up the past years; like with aboriginal communities, Gypsies musical culture, incoming new Europeans, and questioned the ways we can build a communication that would be financially complicated. First steps, clear direct instructions, quick and easy help for translation or else. THOSE teachable moments would democratize themselves. I always think performance art as a form can adopt All systems to engage in freedom, the beauty, the elegance, and disregard the rules, embrace mistakes and transform them into new ground.

LA VIE DPANS UN BOCALE; POUR LA BRILLANCE DES MES ECAILLES.

Text by Jeremy Pauly

Tags: #allenconkle, #collaboration, #jeremypauly, #performanceartwriting, #performancereflection

Open Flow Public Performances, August, 2021



Image of Weaving Cocoons; Colliding Monarchs by Helen Lee and Sungjae Lee

Four public performances by Wannapa Pimtong-Eubanks, Helen Lee & collaborators, DeMarcus Purham and Catherine Schwalbe in four parks in Chicago, USA, August 2021 curated by Jeremy Pauly, ieke Trinks, Martine Viale and Carron Little

This program is supported by Chicago Park District, and is a Nights Out in the Park program. We want to give a special thanks to Angeliqe Grandone for being our very special park liaison and Amaris Alanis Ribeiro & Ryan Vance for their support at North Park Village Nature Center on Saturday August 7, 2021.

Out of Site presents Open Flow
Text by Carron Little

The importance of presenting work that is scaled down, intimate and the antithesis of spectacle is an important ethos in our working philosophy. Creating public performance that has the potential to alter, to shift perception is public performance technique we employ to create interpersonal connection. In a world where we are bombarded by spectacle images, the big news story be it fake or real, the drama, the noise, all of this has the potential to decenter our bodies, uproot us from focusing on what is important, and distract us from the real. The real communication with family and friends and a sense of the real presence of people. The necessity to walk, stretch and connect with our bodies and be with nature is so vital. On Saturday August 7, 2021 in the woods of

North Park Village Nature Center the artist, Wannapa Pimtong-Eubanks invited the public to take a walk into the woods. Did the public know what to expect? Were they connected to one of the artists? Did they connect through our social media? It was a surprise for most of the public who entered the nature reserve that day. To enter into the safety of this gentle space facilitated by the artists and the incredible Out of Site team created a unique experience for those willing to jump in and take the risk to fully participate and embrace the embodied exercises and breathing techniques Wannapa offered inspired by her butoh training.

After experiencing the meditative space with Wannapa stewards guided the audience to the collaborative performance created by Helen Lee and Sungjae Lee. They devised a one to one performance and had planted different stations/experiences in a circular route through the woodland. Out of Site was guiding two audiences through these experiences, the public in real life and an observing audience through a live stream. We asked if someone would be willing to be live streamed while participating in the one to one experience. A young person around the age of 12 immediately raised their hand and was guided along this walk in the woods. The shift in scale from the group experience to the one to one performance shifted the dynamics for the participating public and the observing public. This intimate experience created for this young person became something unique. A socially distanced cardboard tube was used to communicate with each member of the public participating in this piece. The willingness of this young person to take a risk and totally entrust Helen as she guided them through an array of micro experiences. At one moment we observed milkweed being blown into the air from the higher path to a lower path, at another moment she wrapped the young person slowly and gently in a blanket on the ground, and after some time they slowly emerged. The performance passed over a bridge that Helen and Sungjae had transformed into a memorial space for Aiyana Mo'Nay Stanley-Jones, Marcellis Stinnette, Asia Jynaé Harmason-Foster, Vincent Chin, Lindani Myeni, Theresa Hak Kyung Cha, Hyun Jung Grant, Vicha Ratanapakdee. The stories of the tragic deaths was something that was communicated through music and song in the walk. The recent massacre of Asian women in Georgia, and the ongoing violence towards black and brown people in the USA was drawn from to facilitate a point of reflection on the world we are creating for young people to grow up in. This performance will alter and transform as Helen Lee collaborates with different performers to memorialize the lives of these eight people we have lost. Next week it moves to Marquette Park, to the site of Dr. Martin Luther King Jr. memorial with Cristal Sabbagh.

The conversation about race relations in the USA and how the impact of systemic racism on black bodies continued with a durational public artwork by DeMarcus Purham entitled Artist in a Box. This work inspired a profound exchange with a member of the random public who had been observing the work all day. She spoke with our documenter, Mads Campbell to share her thoughts and offer a profound interpretation of the work. She said this is about: "acknowledgement, acknowledgement with our past" –discussing further how the blood, sweat and labor of slaves had built the majestic buildings in Chicago. That here he was documenting that image in the restricted context of the box. The work spoke so deeply to this member of the public who had observed the artist at work all day. To listen to the conversation please click on this link.

At a time when we are emerging out of our pandemic cocoons it is vital that we continue to do the important work to 'acknowledge our past' and question the extreme forms of violence that is perpetrated towards innocent USA civilians, and children. To acknowledge that the systemic racist violence in US cities that is a very particular experience that is localized to the context of cities like Chicago and Minneapolis. And to acknowledge, that this militarized violence is a particular form of violence that people living in other parts of the world are not subjected to. The question of why does the US torture its own people has to be asked? A deep reckoning of how we tackle state violence, and the ongoing targeting of black and brown communities is vital as we exit out of the cocoon realities. How can we, collectively be a force for good to reimagine what peace can be for our children and our communities? These performances are a pause for us to consider the ways and means we can move forward in peace collectively.

Tags: #openflow #publicperformance #helenlee #demarcuspurham #wannapapimtongeubanks, #performanceart